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actual model that posed to him, and this particular face with the long thin oval and somewhat bird-like eyes occurs in the Turin picture and in the closely allied "Madonna with the Child standing in the act of Benediction" of the Venice Academy. The same model seems to have been used for the "Madonna and Child before a Curtain" with a distant landscape in the Morelli collection at Bergamo.

One more reason for giving it this approximate date is to be found in the landscape. In his early works, Bellini's ideas of mountains were derived from the Euganean hills which were the most accessible from Venice. About 1475 he must have gone to Pesaro to paint the large altarpiece still to be seen in that town. While there he, no doubt, would have made notes of the scenery of the Apennines. The general character of this landscape is much more that of the Apennines than of any country nearer to Venice and though from habit Bellini gave to the chimneys their familiar Venetian shape, one can hardly doubt that the scene is one that he had become familiar with in his journey to Pesaro, and that therefore there is a likelihood that it was painted not very long after his return to Venice.

A variant of this composition by Bellini's pupil, Niccolo Rondinello, exists in the collection of Sir Frederick Cook.

The picture is fortunately in a remarkably fine state of preservation. R. E. F.

A PEDESTAL OF THE PLATFORM OF THE PEACOCK THRONE

THE zenith of the Mogul style was reached under the Emperor Shah Jehan, who reigned in Delhi from 1628 to 1658. His palace, described by the great historian of Indian Art, was the most magnificent palace in the East and probably in the world, and was of great extent, occupying a space—almost a regular parallelogram—of 1,600

feet east and west by 3,200 feet north and south. Built at once, and on a regular plan, it exhibits a consistent example of the art of the period, and the only fault with which it has been charged is the wealth of its ornamentation, rather than the quality, which is the highest form of Indo-Persian decoration developed under the Mogul rulers of India.

"The principal entrance faces the Chandni Chowk, a noble, wide street, nearly a mile long, planted with two rows of trees, and with a stream of water running down its center. Entering within its deeply-recessed portal, you find yourself beneath the vaulted



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hall, the sides of which are in two stories, and with an octagonal break in the center. This hall, which is 375 feet in length over all, has very much the effect of the nave of a gigantic Gothic cathedral, and forms the noblest entrance known to belong to any existing palace. At its inner end this hall opened into a courtyard, 350 feet square;

from the center of which a noble bazaar extended right and left, like the hall, two stories in height, but not vaulted. In front, at the entrance, was the Nobut Khana, or music hall, beneath which the visitor entered the second or great court of the palace, measuring 550 feet north and south, by 585 feet east and west. In the center of this stood the Dewanni Aum, or great audience hall of the palace, very similar in design to that at Agra, but more magnificent. In its center is a highly ornamental niche, in which, on a platform of marble richly inlaid with precious stones, and directly facing the entrance, once stood the celebrated peacock throne, the most gorgeous example of its class that perhaps even the East could ever boast of."

This was right on the center axis, and visible from the entrance vestibule, a distance of over 1,100 feet, and the platform, raised about two feet above the floor level, was carried by four pedestals of similar material, the whole being inlaid with precious stones and marbles. At the time of the invasion of India in 1739 by Nadir Shah, the Peacock Throne was carried off to his capitol in Persia where it still remains, and in the Indian mutiny, on the capture of Delhi by the British troops, the platform was destroyed, as well as the throne which had replaced the former one.

Captain Tytler, the officer left in charge of the palace, saved two of the four pedestals which supported this platform, and some years after his death his widow sold one to the South Kensington Museum—about fifteen years ago. This lady died early in the present year, when the Metropolitan Museum purchased the remaining pedestal from her estate.

The pedestal is a small column of white marble, of which the base and capital form more than three-quarters of the total height. The capital has a square abacus diminishing, by means of highly ornamental stalactite work, to a circular necking, carved to represent a chain pattern. The compressed, bulbous shaft is sixteen-sided and faceted into triangles and hexagons, each of the latter being inlaid with conventional flowers in lapis-lazuli, carnelian, jade and yellow marble.

The base is peculiar and original. From the necking separating it from the column depend three rows of leaf-shaped forms, two rows being outlined with black marble inlay, and beneath these is a deep hollow and a projecting, flat scotia moulding, both inlaid with floral arabesque decoration.

The total height is 22½ inches, and the width of the capital is 11 inches.

C. P. C.

